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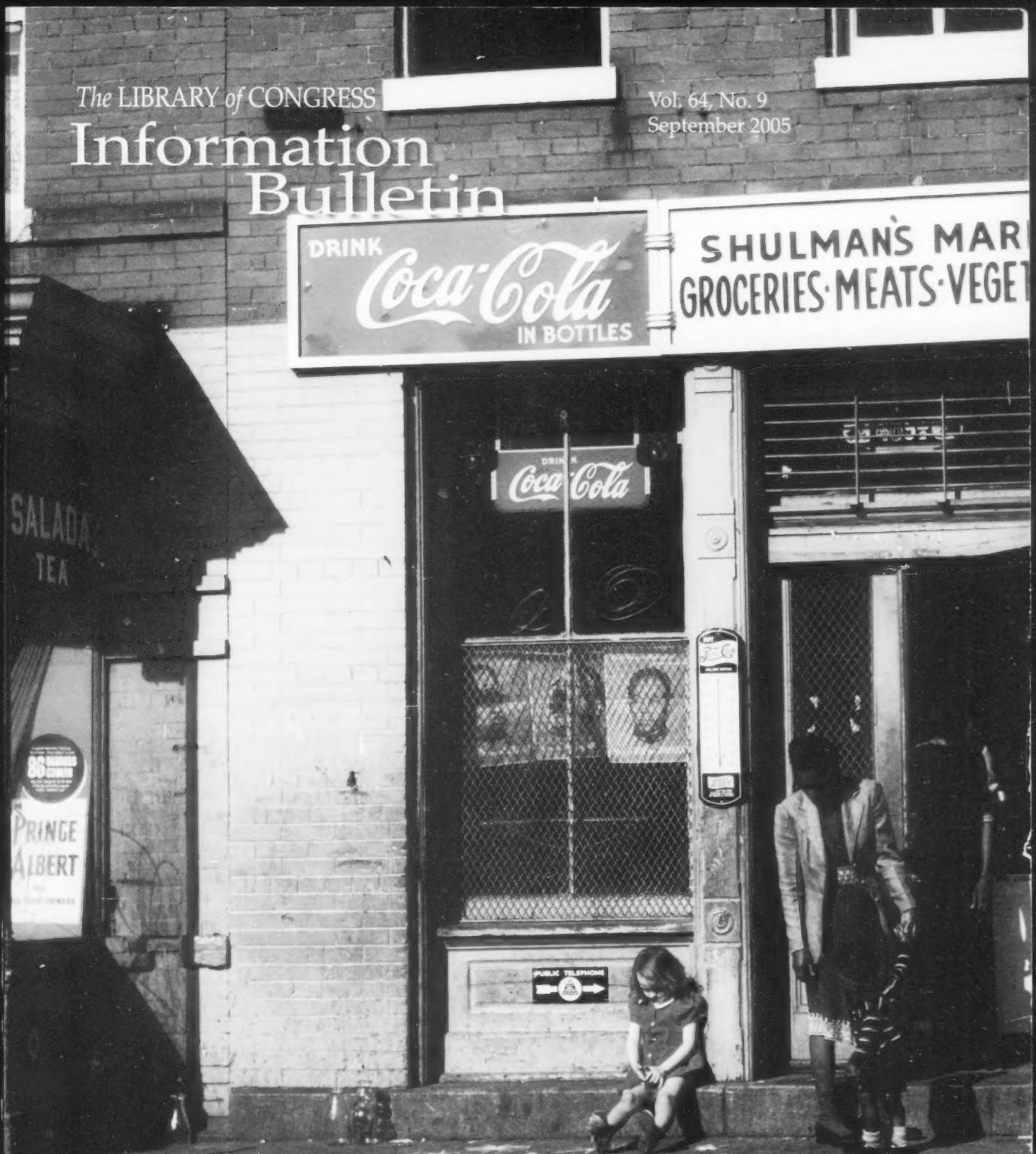

Bound for Glory

America in Color, 1939–43

The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 64, No. 9 September 2005

JAMES H. BILLINGTON
Librarian of Congress

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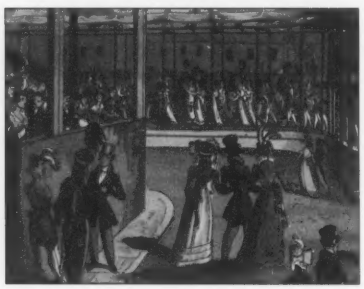

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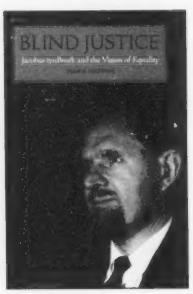

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On the Cover: Government photographers documented American life in the new medium of color photography, including this scene of Shulman's Market on the corner of M and Union Streets S.W., Washington, D.C., between 1941 and 1942. *Photograph by Louise Rosskam*

Cover Story: Capturing Gray Days in Living Color: Full-color images of America during the Great Depression and the years of World War II are the subject of a new exhibition at the Library of Congress. 187

Saving the Digital Record: The National Digital Information Infrastructure and Preservation Program recently held three workshops for representatives from the states and territories. 197

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Sharing Archives of Activism: In honor of the 85th anniversary of women's suffrage in America, the Library has mounted "Women of Protest: Photographs from the Records of the National Woman's Party" online. 204

Starting New Jobs: The Library has appointed new management in several areas, including human resources, finances, visitor services and FLICC/Fedlink. 207

Note to Readers: Some issues of the Library of Congress Information Bulletin are being published out of sequence during calendar 2005 due to editorial considerations. We apologize for any inconvenience.

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JILL BRETT, Executive Editor
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America in Color

A new Library of Congress exhibition titled "Bound for Glory: America in Color, 1939-43," featuring little-known color images taken by photographers of the Farm Security Administration and its successor federal agency, the Office of War Information, is on view through Nov. 26 in the South Gallery of the Great Hall of the Library's Thomas Jefferson Building.

Russell Lee

Faro and Doris Caudill, homesteaders, Pie Town, N.M., October 1940

Featuring 70 digital prints made from color transparencies taken between 1939 and 1943, this exhibition provides an unusual record of a period in American history previously seen only in black and white. Shot on the Eastman Kodak Co.'s Kodachrome film, which was first introduced in 1935, the photographs offer a rare color portrait of America in the prewar era.

"These photographs form an extensive pictorial record of American life in the late 1930s and 1940s," said Librarian of Congress James H. Billington. "Viewed as a whole, the collection, which the Library acquired in 1946, documents the effects of the Depression on America's rural and small-town populations, the nation's tireless efforts to overcome economic challenges and its patriotic response

to mobilization for World War II."

The original goal of the government project was to record, through documentary photographs, the ravages of the Depression in America's rural areas and was intended to spur Congress and the American public to support government relief efforts. With an improved economy, increased industrialization and the onset of World War II, the photographs increasingly focused on an America that was productive, beautiful and determined.

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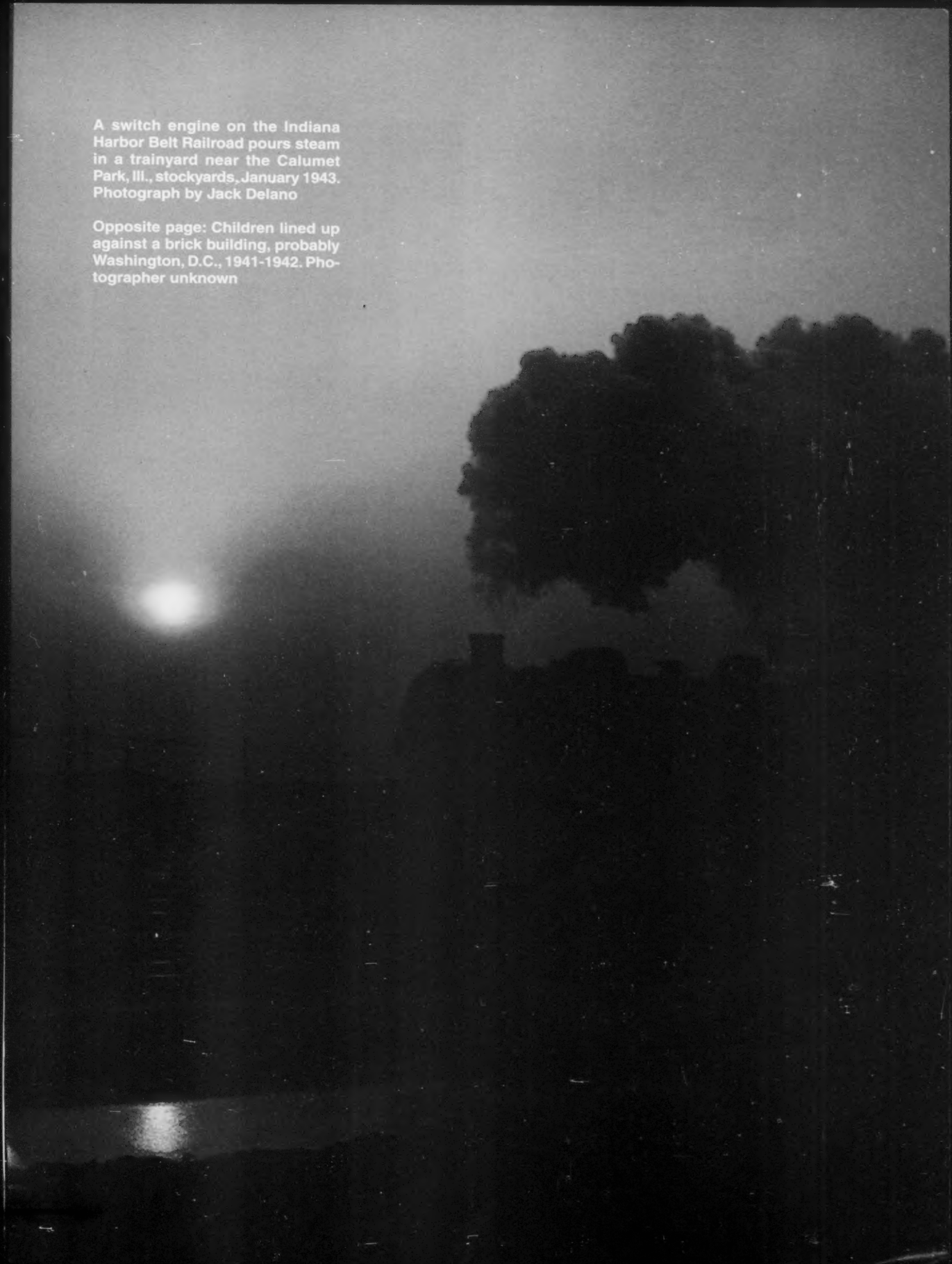
The photographs were originally intended to have a narrow focus but ultimately provide a broader national record. They document not only the subjects in the pictures, but also the dawn of a new era of color photography.



A switch engine on the Indiana Harbor Belt Railroad pours steam in a trainyard near the Calumet Park, Ill., stockyards, January 1943. Photograph by Jack Delano

Opposite page: Children lined up against a brick building, probably Washington, D.C., 1941-1942. Photographer unknown

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"They were selling the product of a strong United States, said Beverly Brannan, the Library's curator of photography.

Approximately one dozen photographers were employed by the FSA / OWI from 1935 through 1944. Many of these famed photographers—such as John Vachon, Jack Delano, Russell Lee, Marion Post Wolcott, John Collier and Arthur Rothstein—began experimenting with color film in 1939.

According to Brannan, at first there was little interest in the subject matter or the format. "As events in recent memory passed into history, there was increased interest in the black-and-white photographs from this era," said Brannan. "Interest in the color photographs emerged in the 1970s."

Russell Lee

A street corner in Dillon, Mont., August 1942

Fenno Jacobs

Children stage a patriotic demonstration in Southington, Conn., May 1942.

The photographs were originally intended to have a narrow focus but ultimately provide a broader national record. They document not only the subjects in the pictures, but also the dawn of a new era of color photography. These colorful images mark a historic divide in visual presentation between the monochrome world of the pre-modern age and the brilliant hues of the present. ◆

The complete collection of FSA/OWI photographs—171,000 black-and-white images and 1,602 color images—is available on the Library's Web site at ***http://memory.loc.gov/ammem/fsowhome.html****.*

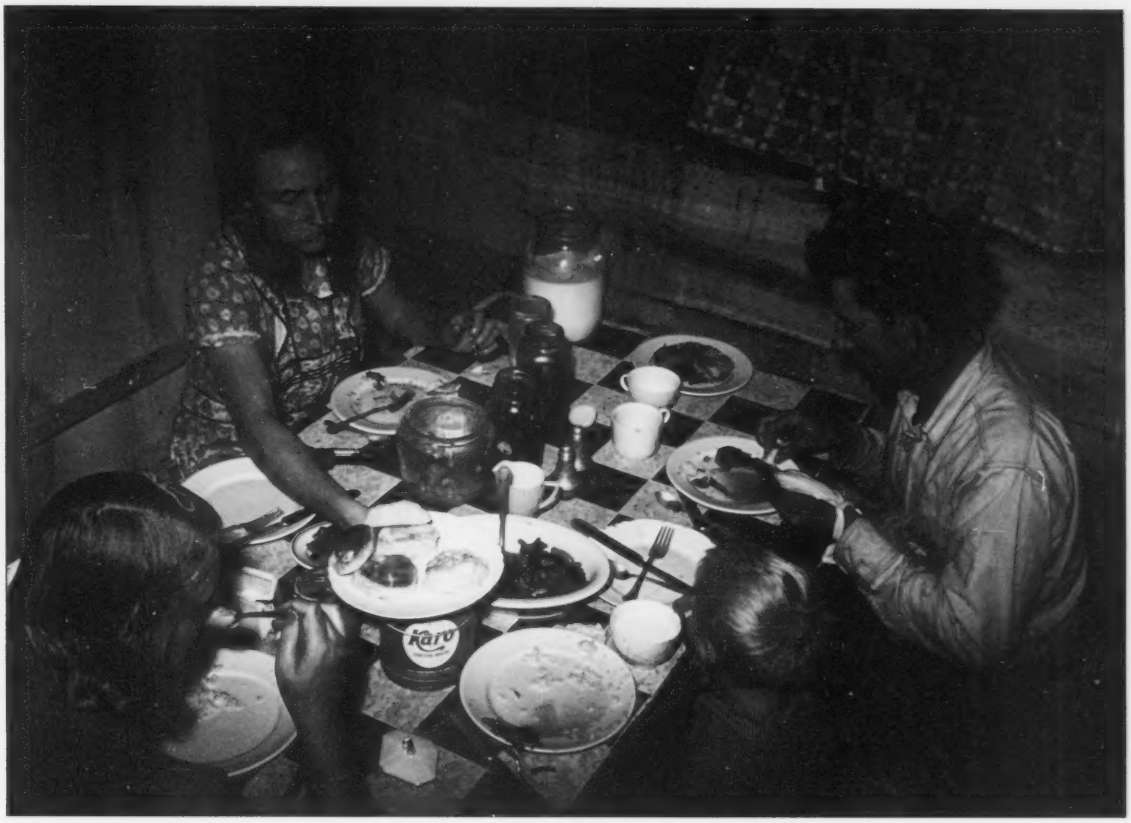
The exhibition will travel to the Amon Carter Museum in Forth Worth, Texas (Sept. 2 - Nov. 12, 2006) and the University of Kentucky Art Museum in Lexington (Jan. 21 - April 8, 2007).

"Bound for Glory: America in Color, 1939-43"

The 70 images in the exhibition were chosen from 175 photographs found in "Bound for Glory: America in Color, 1939-43," a 192-page hardcover book published in 2004 by the Library of Congress in association with Harry N. Abrams Inc. This companion publication includes a Library of Congress reference number for each of the photographs, which allows readers to search for the specific image online or order photographic prints from the Library's Photoduplication Service **(www.loc.gov/preserv/pds).** The book is available for $35 in bookstores nationwide and in the Library's Sales Shop **(www.loc.gov/shop).** For credit card orders, call 888-682-3557.

The Color of Memory

By Paul Hendrickson



The following essay is excerpted from the introduction to "Bound for Glory: America in Color 1939-43," published in 2004 by the Library of Congress in cooperation with Harry N. Abrams Inc.

There is a powerful inclination for many Americans of a certain age, myself included, to believe that the Great Depression somehow existed in monochrome. The thought flies in the face of reason, but it isn't hard to understand why it persists. So much black-and-white photography, particularly documentary photography, comes out of the 1930s and the prewar forties, an era that's just ahead, incidentally, by about a decade and a half, of when I swam to consciousness (in the fifties, in the middle of the middle of the country, Kankakee, Illinois, "so successfully disguised to myself"—as the writer James Agee once said—"as a child"). Those old gelatin-silver prints, made by a corps of sublimely gifted government photographers working for the New Deal, have become part of our national identity. It's as if they're stored, burned there, behind our collective retina. We see them and understand about them even when we don't see them or know very many specifics about them at all—Walker Evans's sharecroppers in Hale County, Alabama. Dorothea Lange's "Migrant Mother" in Nipomo, California. Russell Lee's square dancers in Pie Town, New Mexico. Marion Post Wolcott's domino players tilted on their wicker-back chairs in the afternoon shade and drowse of a Mississippi drugstore. These pictures amount to a kind of Movietone reel looping through our heads. So much of what we seem to value about ourselves as a nation—pluck, perseverance, individuality, self-reliance, agrarian roots—is encoded in these photographs. To know and love them—and there are about 160,000 [sic] such images archived in the collections of the Library of Congress—it isn't necessary to know, or even have heard of,

Above, the Faro Caudill family eats dinner in their dugout home in Pie Town, N.M., October 1940

Alfred T. Palmer

the names Walker Evans or Dorothea Lange or Russell Lee or Marion Post Wolcott . (There were about a dozen photographers, altogether, who worked at various times during the eight-year life of the project.) Much less would it be necessary to understand all about the alphabet-soup federal agencies—the RA [Resettlement Administration], the FSA, the OWI—which authorized and sponsored the picture-taking in the first place.

In brief: the idea, at least in the beginning, was this: to record through the medium of photography—which felt something like a new art in the thirties—the ravages of the Depression on America's rural population. Why? Not for its own sake, of course, but as a political means, a tool, for spurring Congress and the American public to support government relief and resettlement efforts, which were thought controversial: big brother's intervention on the little guy. But somehow along the way the documenting of hard times turned into something much wider and surprisingly artful. It turned into a pictorial encyclopedia of America herself—a portrait not just of rural life, where so much erosion of land and spirit had taken place, but a portrait of millions of Americans going about their day-to-day living—sometimes joyfully, sometimes desperately—in mill towns and mining towns and mountain towns and huge urban centers. What started narrow—Okie dust bowlers, shanty towns in West Virginia—spread wide, and almost surreptitiously on the part of the documentarians and the far-sighted Washington bureaucrat who had hired them for the project and directed their activities. His name was Roy Emerson Stryker, and he didn't love anything but this country, as one of his photographers once said of him. It was astonishing how much film, and of such wide variety, was being mailed to the Washington office for developing by Stryker's "spies" on the road. By the time America entered the war—really, a good while before that—there were tens of thousands of pictures. But by then the overriding aim of the work was to aid in any way possible to keep Hitler off our doorstep (as Stryker himself liked to say). And so the documenting of a nation had turned far more positive in tone and nature. Essentially the pictures were about America the beautiful, America the productive, America the determined, America the mobilizing. Here was Rosie the Riveter, bent to her task in her B-17 factory in Long Beach. Still, the pictures were by and large wonderful. They were so American.

Opposite, Army M-4 tank crews at Fort Knox, Ky., June 1942

Jack Delano

Family farmers chopping cotton on rented land near White Plains, Greene County, Ga., June 1941

Jack Delano

Barker on the grounds of the Vermont State Fair, Rutland, Vt., September 1941

John Vachon—who was nearly as good a writer as he was a squinter through a box, and who started out as a messenger boy for the FSA in the Washington office—once tried to explain in print how the wider, surreptitious lens had come about from the project's original intent: "Through some sublime extension of logic which has never been satisfactorily explained to anyone, Stryker believed that while documenting these mundane activities [government housing loans and federal farm co-ops], his photographers should, along the way, photograph whatever they saw, really saw: people, towns, road signs, railroad stations, barbershops, the weather, or the objects on top of a chest of drawers in Grundy County, Iowa." Ernest Hemingway, who was practicing a different kind of subversive American art in the thirties and forties, once said something similar about literature: "All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you: the good and the bad, the ecstasy, the remorse and sorrow, the people and the places and how the weather was." Substitute the word "photographs" for "books," and I think you have the basis of an explanation of the staying power of these pictures, of the strange way they have burrowed into our walking dreams.

Was the work, right from the beginning, propagandistic? Of course it was, and sometimes in greater than lesser ways. Propaganda is a loaded word. So is another word: politics. As one historian of this period has written, the motive of the FSA photography project was always "political in the best sense of that suspect word." In ways difficult to explain, the propagandizing was always there alongside the artfulness. The two co-joined and the one didn't seem to pollute the other, not most of the time. Later in this essay, I will return to the notion of propagandizing. But for now suffice it to say that the unlikely artistry that resulted from this tax-supported government relief project seems due in equal parts to the giftedness of the photographers themselves, to Roy Stryker's vision, and, not least, to the times themselves. Or, to put it another way, to what was always there, waiting, on the other side of the lens.

I have known and loved these old black-and-white FSA and OWI rectangles for most of my adult life. As I have said in another place, these images of ordinary, enduring Americans—easily the largest and greatest documentary project of a people in the history of photography—have always seemed most meaningful to me in my own times of stress. Indeed, the pictures epitomize for me the truth of what the great latter-day Swiss-American photographer Robert Frank called "the humanity of the moment." When I look at the struggle coming up out of these pictures, I feel somehow as if I'm combing through my own and the country's ancestral attic with Woody Guthrie and John Steinbeck and maybe the Andrews Sisters and the Great Gildersleve, too, all of us lingering here and there to laugh but more often cry over every broken porcelain doorknob and rusting Dr Pepper sign. This was my own parents' time in America—two scared farm kids out of Kentucky and Ohio, who met and fell in love at a roller rink on the lip of a world war. (They were in a movie theater in a place called Xenia,

Opposite in another Jack Delano photo: Workers employed as wipers in the Chicago and Northwest Railway roundhouse having lunch in their rest room, Clinton, Iowa, April 1943

Jack Delano

Viola Sievers, another of the Chicago and Northwest Railway train wipers, gives a giant "H" class locomotive a bath of live steam, Clinton, Iowa, April 1943.

nine weeks from their wedding, on that Sunday afternoon, December 7, 1941, when the lights went on and the manager delivered the news of what had happened out in Honolulu.) It must be at least a part of why the years between the Depression and World War II seem to exert such a deep, romantic pull on their child; of why the images, for all of their hardship in some cases, strike me as so oddly comforting.

So I would have never guessed that I could fall head over heels, all over again, and in some ways even more deeply this time around, for FSA and OWI color work. Shoot, until recently, I barely knew such color documentary work existed—and, as it happens, I am the author of a book (published about a decade ago) about the life of Marion Post Wolcott, one of the greatest photographers, in my view, of that whole crew and era. What we have of FSA-OWI color work amounts, relatively speaking, to a thimbleful of pictures—only about 1,600 images altogether. But let us be grateful for what is, for what survives, for what can be thought of, perhaps, as a new and complementary way of comprehending our national identity. ◆

Paul Hendrickson teaches nonfiction writing at the University of Pennsylvania. A former features writer for The Washington Post, Hendrickson is the author of "Looking for the Light: The Hidden Life and Art of Marion Post Wolcott," "The Living and the Dead: Robert McNamara and Five Lives of a Lost War" and his most recent work, "Sons of Mississippi: A Story of Race and Its Legacy."

NDIIPP Holds Three Workshops for States, Territories at Library

By GUY LAMOLINARA

There is a growing need and urgency to preserve the at-risk digital heritage of the nation before it deteriorates, is altered or forever lost through format or technological obsolescence, according to attendees at a series of workshops recently convened by the Library of Congress.

The success of the Library's program to collect and preserve this material relies in large part on the partnerships it forms in leading the National Digital Information Infrastructure and Preservation Program (NDIIPP). Toward this end, more than 150 representatives from state libraries, archives and information technology organizations were invited to one of three workshops in Washington.

The purpose of the workshops was to assess states' interest and current work in digital preservation, the types of issues they face and how these commonalities of interest can be leveraged to advance the NDIIPP. Participants came armed with ideas on how NDIIPP and the states could work together, and they thanked the Library for convening people from various state agencies who would otherwise likely never meet.

State governments are grappling with the same issues that other producers and keepers of digital information share: How to select from and preserve the ever-mounting volume of electronic information that documents cultural, historical, demographic, financial, legal, political and other topics?

As one participant from Alabama put it, "We have to compete with other state needs" for funding digital preservation in a time when governments at all levels are being stretched by growing demands from their citizens to do more with less.

And just as the participants were looking for assistance from the Library of Congress, the Library is likewise looking for their support. "We need your help in building the national digital preservation partnerships," said Molly Johnson, director of digital resources, management and planning for the Office of Strategic Initiatives (OSI), which is the service unit that is leading NDIIPP. Johnson explained that "we hope to learn from each other as we work together to preserve the nation's digital heritage."

William LeFurgy, an OSI program manager who organized and led the workshops, noted that when NDIIPP was instituted in 2000, "Congress wanted the Library to be a catalyst for digital preservation. They directed us to catalyze the national digital preservation effort across the nation."

In September 2004, NDIIPP established its first formal partnerships with eight consortia comprising 36 institutions. These institutions agreed to collect and preserve specific types of important at-risk digital information for which no analog equivalent exists—social science datasets, public television programming, political Web sites, geospatial data, the history of the so-called "dot com era" of the 1990s.

"Congress wanted the Library to be a catalyst for digital preservation."

"The states are important potential partners," said LeFurgy during his introductory presentation. "We need your recommendations to help guide how we can catalyze collaborative state partnerships, including how we target investments to preserve at-risk information. This is a unique forum for different communities from all states to discuss digital preservation needs."

The challenges in preserving digital materials are affecting all governments no matter their size and no matter their level—federal, state or local. According to a 2003 American Association of Law Libraries study, "State-by-State Report on Permanent Public Access to Electronic Government Information," "The need to provide permanent public access to and preserve electronic government information is challenging and as yet unmet in any comprehensive manner at any level of government. ... [This] has resulted in the loss of huge amounts of electronic information during the past decade."

The California Digital Library, an NDIIPP formal partner, noted in its 2003 report, "Web-Based Government Information: Evaluating Solutions for Capture, Curation and Preservation," that "libraries, museums and other memory organizations working with digital content are facing some common problems ... that strain their local resources."

A lack of funding for digital preservation was, not surprisingly, a common worry. A Californian described her state's budget as being "in crisis," and she hoped that she would learn "how to build political capital" for digital preservation.

One of New Jersey's successes was its ability to generate $27 million for digital preservation through a property-document tax surcharge.

Oregon said it had managed to receive the strong backing of the governor and legislature to build a digital repository. Illinois said that although "digital preservation has not become part of the bureaucracy yet, we have gotten into the state budget as a line item."

Another major concern for many were the "islands" of digital information that are being created by agencies such as courts and penal systems. These agencies often pay little heed to the need to preserve their records for the long term.

Although a representative from the U.S. Virgin Islands bemoaned the fact that "we are behind the power curve, in an embryonic stage," he was nonetheless encouraged by the fact that "we can build it [a digital repository] right the first time."

During one session, participants broke into groups. They were asked to discuss three questions: What kinds of state government digital information are at-risk and what are the priorities for preservation? What are the barriers to creating new networks and enhancing existing ones for digital preservation? What roles and responsibilities

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Library Receives Mellon Foundation Grant

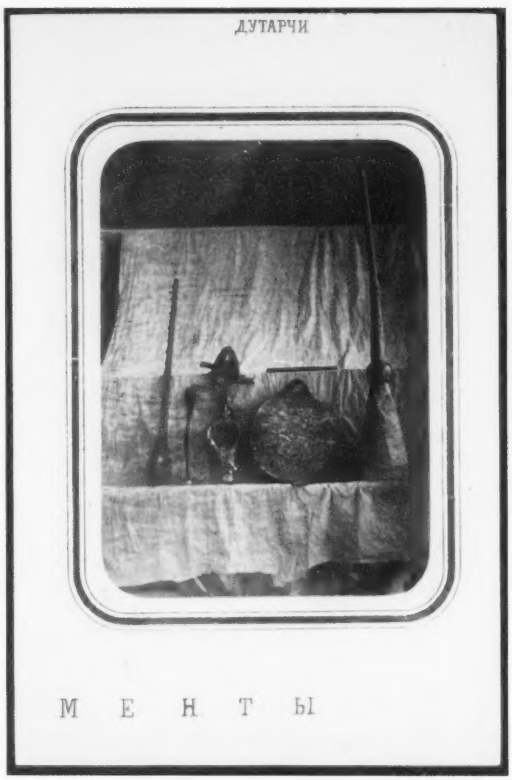
Funds Earmarked for Photo Conservation Study

The Andrew W. Mellon Foundation has awarded a $40,000 grant to the Library of Congress Preservation Directorate to undertake a comprehensive assessment of the Library's photograph collections, create and evaluate a database structure to use as an assessment tool related to the conservation of those collections, and recommend actions to address the needs identified in the survey.

A comprehensive survey of the Library's approximately 14 million photographs will allow photo conservators to plan and conduct photo preservation activities more efficiently than has been possible in the past due to limited staff and other resources and will provide a model that can be used to survey other photograph collections in large research institutions. The project is expected to take 15 months.

"The Library's Preservation Directorate historically has provided useful models of textual conservation for research libraries in the United States and around the world," said Associate Librarian for Library Services Deanna Marcum. "We are grateful to the Andrew W. Mellon Foundation for enabling us to undertake a new and much needed overall assessment of the preservation needs of our very large photograph collections."

A 2003 photograph survey project conducted at Harvard University and also funded by the Mellon Foundation informed the Library's project proposal. Photograph conservator Paul Messier, one of the principal investigators of the Harvard survey, has agreed to participate in the Library's project. Jan Merrill-Oldham, director of the Weissman Preservation Center at Harvard University Libraries, has expressed her interest in collaborating on this project so that the Harvard survey methodology can be tested in another institutional setting. It is hoped that the Library's project can add to and improve the Harvard model for use by custodians of other large photograph collections.



This photograph of musical instruments from central Asia, ca. 1871, from the Kun Collection in the Prints and Photographs Division, is just one of the millions of images to be surveyed through the Mellon grant.

Several recent initiatives have converged at the Library to make this an opportune time to undertake an overall assessment of the needs of its photograph collections. In the past three years the Conservation Division has begun two projects supported by Congress: one involves the stabilization treatment and rehousing of large collections and another is devoted to the preparation of collections for transfer to a new storage facility. These projects have demonstrated the need to conduct an overall survey of photograph collections at the Library of Congress.

The photograph collections at the Library of Congress contain both fine art photography and visual documentation of politics, society and daily life in the United States as well as around the world. Photographs have been part of the Library's collections since the early 1850s.

Today the Prints and Photographs Division holds approximately 12.5 million photographs, ranging from the earliest days of photography in 1839 to contemporary color art works. Five other custodial divisions in the Library also hold photographs that will be included in the survey—the Manuscript; Rare Book and Special Collections; Music; and Motion Picture, Broadcasting and Recorded Sound divisions; and the American Folklife Center.

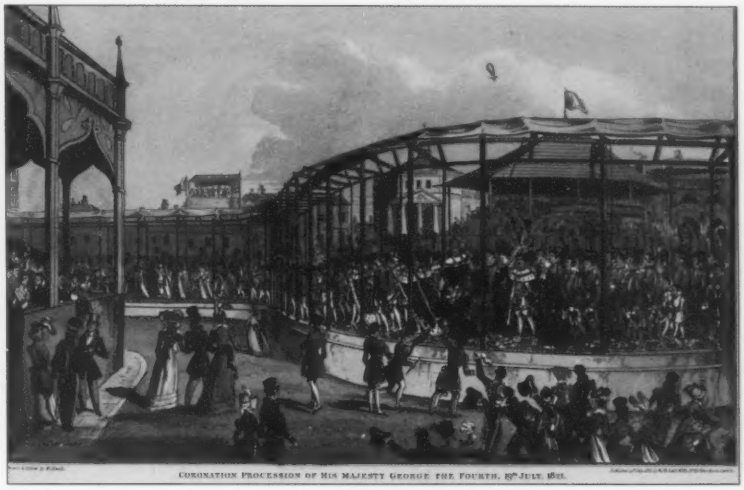
Material transferred to the Library's collection from the Copyright Office (through the copyright deposit system, which was established in the Library

R.W. Johnston

Panoramic photos, like this one of a baseball field at Silver Lake, Ohio, in 1905, were popular at the turn of the century.

Michaela McNichol

Contemporary images to be surveyed include this one of World War II veteran Jimmie Kanaya.



CORONATION PROCESSION OF HIS MAJESTY GEORGE THE FOURTH, 19th JULY, 1821.

William Heath's etching of the coronation procession of King George IV of Great Britain, 1823

of Congress in 1870) and from various federal agencies over the years form the core 19th century holdings of the Prints and Photographs Division. Since the early 20th century, the division has also actively acquired collections by photographers such as Alfred Stieglitz, Mathew Brady, Clarence White, Gertrude Kasebier, F. Holland Day and Toni Frissell. The division also holds documentary collections, including the pictorial archives of early American architecture, the National Child Labor Committee (photographs taken by Lewis Hine), the Farm Security Administration and the Office of War Information. Very large archives have been received from Look magazine, the studio of designers Charles and Ray Eames, the New York World-Telegram and Sun newspaper and U.S. News & World Report .

The Prints and Photographs Division continues to acquire photography; recent significant acquisitions include the Minichiello Collection (including contemporary color photography) and documentary photographs of the events of 9/11.

The Prints and Photographs Division has acquired collections by photographers such as Toni Frissell, Mathew Brady, Clarence White and Gertrude Kasebier.

The Library of Congress has been a leader in the field of preservation for many years. In 1971 it was the first library in the United States to establish a conservation department staffed by professional conservators. Currently the Library's Conservation Division is one of the largest in the nation with more than 30 professional conservators, including four photograph conservators. The division has an extensive history of contributions to publications in the preservation field and has served as an internship site for many conservation graduate students. More information about the Library's preservation activities can be found on its Web site at **www.loc.gov/preserv.** ◆

Alfred Stieglitz's striking photo portrait of the hands of artist Georgia O'Keeffe

Register of Copyrights Marybeth Peters Awarded 2005 Jefferson Medal

By JUDITH NIERMAN

Register of Copyrights Marybeth Peters (right) is the recipient of the Jefferson Medal for 2005. Awarded annually by the New Jersey Intellectual Property Law Association (NJIPLA), the medal honors a person who has made an "exceptional contribution to the intellectual property field," said Thomas Hoffman, president of the NJIPLA.

The Register was honored for her "outstanding service as the United States Register of Copyrights, educator, speaker and author, as well as active participation in The Copyright Society of the U.S.A. and various other IP associations," Hoffman said in a letter to the Register. Peters' work, he continued, has been "invaluable in the advancement of intellectual property."

Judith Nierman

In her acceptance speech, the Register said, "My job couldn't be more challenging, interesting or rewarding. I am most grateful to you for choosing me to receive the prestigious Jefferson Medal."

Peters also received a proclamation from acting New Jersey Gov. Richard J. Codey in recognition of her receipt of the Jefferson Medal.

Previous awardees of the Jefferson Medal include Judge Learned Hand (1956); Registers of Copyright Abraham Kaminstein (1972), Barbara Ringer (1979) and Ralph Oman (2002); Harvey Winter (1982) of the State Department; Rep. Robert Kastenmeier (1993); and Sen. Orrin Hatch (1997). ◆

Judith Nierman is a writer/editor for Copyright Notices, the Copyright Office newsletter.

National Library Service Director Receives Newel Perry Award

Frank Kurt Cylke, director of the National Library Service for the Blind and Physically Handicapped (NLS) in the Library of Congress, has received the Newel Perry Award for 2005 from the National Federation of the Blind (NFB).

The Newel Perry Award is the highest honor NFB bestows on an individual who is not a part of the federation but who has partnered with it in efforts to achieve equality, security and opportunity for blind individuals.

"More than three decades of serving and working with blind and physically handicapped individuals has been a richly satisfying experience. It is wonderfully rewarding to know that the efforts of the Library of Congress have been appreciated," Cylke said.

Cylke has been director of NLS since July 1973 and has led the program through dramatic technological changes, including the transition from recorded discs to audiocassettes and, now, from a cassette-based to a digital talking-book system. In the past 30 years, NLS readership as well as its circulation of reading materials have more than doubled.

In addition to developing and implementing NLS policy, Cylke has had an active career as a teacher, writer and speaker, exploring and expanding the role of specialized library services. His honors include the Francis Joseph Campbell and Joseph W. Lippincott awards from the American Library Association and the 1996 Dr. Dayton M. Forman Memorial Award of the Canadian Blind. In 1992 Virginia Gov. L. Douglas Wilder named Cylke a Virginia cultural laureate.

The Newel Perry Award was first given in 1955 to Colorado Governor Ed Johnson.

The award is named for the blind mathematics professor from the California School for the Blind, who became a profound influence on Jacobus ten-Broek, the founder of NFB. ◆

NDIIPP

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should the states and the Library of Congress fill?

The most-mentioned at-risk digital information included databases, Web sites, e-mails of lasting value and "records islands." Many states told of an interest in establishing Web sites that offer cultural and historical information already in digital form but not easily accessible.

Large numbers of participants expressed frustration within their state bureaucracies in making others aware of the importance of preserving the electronic information they oversee. "We need a champion," said one person, "who will help us educate others. Most people don't understand why we need this."

Several attendees said that in some ways they feared their own success in spreading the word on the urgency to save at-risk information. "We don't want this to become an unfunded mandate," said one.

Said another participant, "We want the Library to continue to facilitate our partnerships with other states so that we can learn from each other and not reinvent the wheel. I hope you will reconvene these groups. No one has put this group together before."

A sentiment that was repeatedly expressed: "We want to keep the conversation going." ◆

Guy Lamolinara is special assistant for communications in the Library's Office of Strategic Initiatives.

Swann Foundation Announces Fellow

Political Satire Is Subject of Study

The Caroline and Erwin Swann Foundation for Caricature and Cartoon, administered by the Library of Congress, recently announced the selection of Meredith M. Hale, a doctoral candidate in art and archaeology at Columbia University, as its 2005-2006 Swann Foundation fellow.

The fellowship will support Hale's research for her dissertation, "Romeyn de Hooghe and the Birth of Political Satire." The origins of political cartooning are often associated with prints produced in 18th century England by artists such as William Hogarth (1697-1764) and James Gillray (1757-1815). Hale, however, in her dissertation, contends that the earliest stages of the genre can be found in the late 17th century in the northern Netherlands in the work of Dutch printmaker Romeyn de Hooghe (1645-1708).

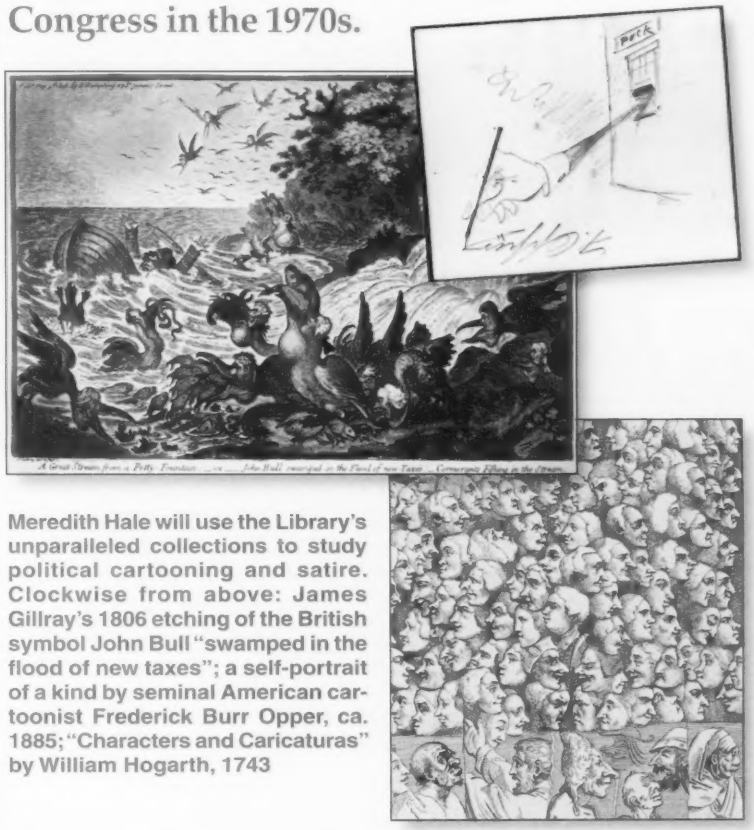
De Hooghe is well known for his political satires. Executed in the form of large allegorical prints, many feature caricatures of Louis XIV of France or glorify William III, Stadholder of the Netherlands and King of England. In his etchings, De Hooghe portrays contemporary public personalities with allegorical figures and employs a Baroque compositional style characterized by dynamic arrangements and strongly contrasting lights and darks.

The Library holds several examples of de Hooghe's pictorial satires, in addition to 18 rare books that he illustrated. Hale's plans include research in the Library's outstanding collections of 18th and 19th century English and French political cartoons, which will enable her to investigate Romeyn de Hooghe's impact on later cartoonists.

As a Swann fellow, Hale is required to make use of the Library's collections and be in residence for at least two weeks during the award period. She will also deliver a public lecture on her work-in-progress during the award period.

New York advertising executive Erwin Swann (1906-1973) established the Swann Foundation for Caricature and Cartoon in 1967. An avid collector, Swann assembled a large group of original drawings by more than 500 artists, spanning two centuries, which his estate bequeathed to the Library of Congress in the 1970s. Swann's original purpose was to build a collection of original drawings by significant creators of humorous and satiric art and to encourage the study of original cartoon and caricature drawings as works of art. The foundation's support of research and academic publication is carried out in part through a program of fellowships. The Swann Foundation awards one fellowship annually (usually with a stipend of $15,000) to assist continuing scholarly research and writing projects in the field of caricature and cartoon. ◆

An avid collector, Swann assembled a large group of original drawings by more than 500 artists, spanning two centuries, which his estate bequeathed to the Library of Congress in the 1970s.



Meredith Hale will use the Library's unparalleled collections to study political cartooning and satire. Clockwise from above: James Gillray's 1806 etching of the British symbol John Bull "swamped in the flood of new taxes"; a self-portrait of a kind by seminal American cartoonist Frederick Burr Opper, ca. 1885; "Characters and Caricaturas" by William Hogarth, 1743

Library Launches Web Site on Independent Copyright Committee

Section 108 Group to Study Exceptions for Libraries

The Library of Congress has launched a new public Web site to cover the groundbreaking work of a special independent copyright committee. By 2006 this committee will recommend changes to copyright law that recognize the need for exceptions to the law for libraries and archives in the digital age.

The site, at **www.loc.gov/section108,** offers the group's mission statement, its schedule of meetings and links to relevant sections of the Copyright Act. The site also provides links to background papers pertinent to libraries and archives and the rights issues these institutions encounter when working with digital materials.

Members of the independent committee include representatives from the private and public sector. The group is chaired jointly by Laura Gasaway, director of the law library and professor of law at the University of North Carolina, and Richard Rudick, former vice president and general counsel of John Wiley and Sons. The 17 other members represent various interests and bring a broad range of perspectives to the group. The group was limited to 19 members to ensure efficiency and to meet the mid-2006 deadline for making recommendations. Public meetings are being planned, and the dates and locations will be posted once finalized.

The National Digital Information Infrastructure and Preservation Program (NDIIPP) and the U.S. Copyright Office, both part of the Library of Congress, are sponsoring the Section 108 Working Group, whose mission is to study how section 108 of the Copyright Act may need to be amended to address the relevant issues and concerns of libraries and archives, as well as of creators and other copyright holders, when dealing with digital media. The group will provide findings and recommendations on how to revise the copyright law in order to ensure an appropriate balance among the interests of creators and other copyright holders, libraries and archives in a manner that best serves the national interest. The findings and recommendations will be submitted by mid-2006 to the Librarian of Congress.

Digital technologies are radically transforming how copyrighted works are created and disseminated, and also how libraries and archives preserve and make those works available. Cultural heritage institutions, in carrying forward their missions, have begun to acquire and incorporate large quantities of "born digital" works (those created in digital form) into their holdings to ensure the continuing availability of those works to future generations. Yet it has been observed that section 108 of the Copyright Act—which provides limited exceptions for libraries and archives—does not adequately address many of the issues unique to digital media, either from the perspective of rights owners or libraries and archives.

The Library, by sponsoring this independent group, hopes to obtain a greater understanding of the issues through the collective expertise of the group and to receive its balanced, solid recommendations for revisions to section 108.

Because NDIIPP is a national program, led by the Library, that focuses on the collection and preservation of important at-risk digital materials, the recommendations will be helpful to NDIIPP and other digital-preservation initiatives as they fulfill their missions. The Library is leading NDIIPP **(www.digitalpreservation.gov)** at the request of the U.S. Congress, which passed legislation in 2000 establishing the program. A key NDIIPP goal is to form a nationwide network of partners to collect and preserve digital information that will be important to scholars, researchers and lifelong learners now and in the future. ◆

Section 108 Study Group Mission Statement

The purpose of the Section 108 Study Group is to conduct a reexamination of the exceptions and limitations applicable to libraries and archives under the Copyright Act, specifically in light of the changes wrought by digital media. The group will study how Section 108 of the Copyright Act may need to be amended to address the relevant issues and concerns of libraries and archives, as well as creators and other copyright holders. The group will provide findings and recommendations on how to revise the copyright law in order to ensure an appropriate balance among the interests of creators and other copyright holders, libraries and archives in a manner that best serves the national interest. The findings and recommendations will be submitted by mid-2006 to the Librarian of Congress.

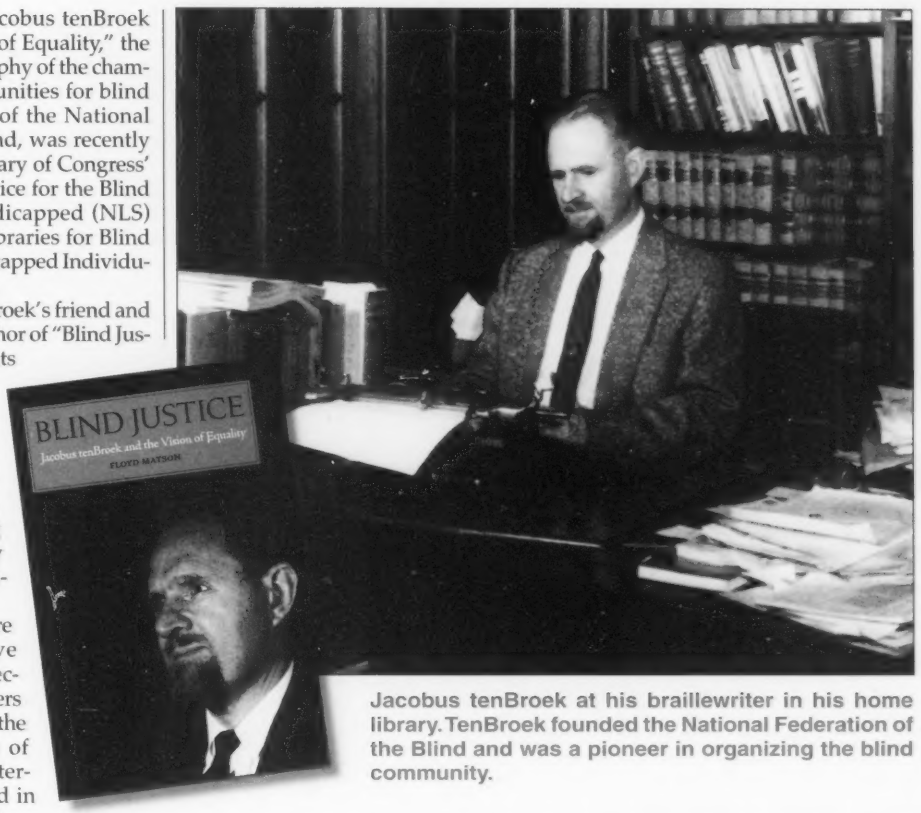
Biography of Blind Activist Published

'Blind Justice' Tells Story of NFB Founder Jacobus tenBroek

"Blind Justice: Jacobus tenBroek and the Vision of Equality," the first full-length biography of the champion of equal opportunities for blind people and founder of the National Federation of the Blind, was recently published by the Library of Congress' National Library Service for the Blind and Physically Handicapped (NLS) and the Friends of Libraries for Blind and Physically Handicapped Individuals in North America.

Floyd Matson, tenBroek's friend and collaborator, is the author of "Blind Justice." The book recounts how tenBroek, who was blind from the age of 7, fought for and received a university teaching position and became a pioneer in organizing the blind community to claim its constitutional rights.

"Individually, we are scattered, ineffective and inarticulate. Collectively, we are the masters of our own future and the successful guardian of our own common interests," tenBroek stated in his 1940 keynote address to the inaugural convention of the National Federation of the Blind.



Jacobus tenBroek at his braillewriter in his home library. TenBroek founded the National Federation of the Blind and was a pioneer in organizing the blind community.

NLS Director Frank Kurt Cylke said, "The Library of Congress is pleased to publish this biography of the man who built the case for the constitutional rights of many minority groups in America—including, but not limited to, the blind community."

In the foreword of "Blind Justice," Cylke wrote: "To attain progress, individuals with common needs and shared goals must organize. And for the blind of America to progress, they too must organize. This salient assessment—and the ability to transform this assessment into action—was one of Jacobus tenBroek's greatest contributions to the blind community."

Marc Maurer, president of the Friends of Libraries and of the National Federation of the Blind, said in the book's preface, "TenBroek's voice is one that expanded human potential by a faith in those who would otherwise have been rejected. He is a champion among the founders of freedom."

Print copies are available in hardcover for $30 (stock number 030-000-00293-8) and paperback for $26 (030-000-00292-0) from the Government Printing Office (GPO). To order, visit **www.gpoaccess.gov** or call toll free (866) 512-1800. Orders also can be sent to: Contact Center, GPO, 732 North Capitol St., Washington, DC, 20401. The book is available for blind and physically handicapped readers from the NLS collection in braille and on audiocassette.

NLS administers the free program that makes available recorded and braille books and magazines, music scores in braille and large print and specifically designed playback equipment to residents of the United States who are unable to read or use standard print materials because of visual or physical impairment.

NLS administers the program nationally while direct service to eligible individuals and institutions is the responsibility of cooperating libraries in various states, the District of Columbia, Puerto Rico, Guam and the Virgin Islands. Service is also extended to eligible American citizens residing abroad. ◆

Louise Pote

One of the early and persuasive supporters of the Equal Rights Amendment to the Constitution was Mary Pickford, motion picture star of the 1920s and '30s. Pictured here, she holds sheets of "Equal Rights Seals," which could be purchased and used in support of the amendment.

Harris & Ewing

Women's rights activists picket the White House in 1917 with a sign asking, "Mr. President How Long Must Women Wait for Liberty."

Women of Protest

In celebration of the 85th anniversary of women's right to vote in the United States, the Library of Congress has mounted an online presentation titled "Women of Protest: Photographs from the Records of the National Woman's Party." The collection is accessible at **http://memory.loc.gov/ammem/collections/suffrage/nwp/.**

This presentation is a selection of 448 of the approximately 2,650 photographs in the Records of the National Woman's Party, housed in the Manuscript Division of the Library of Congress.

Representing the militant wing of the suffrage movement, the National Woman's Party effectively commanded the attention of politicians and the public through its aggressive agitation, relentless lobbying, creative publicity stunts and disarming examples of civil disobedience. It used parades, demonstrations and picketing, as well as its members' arrests, imprisonment and hunger strikes, to spur public discussion and win publicity for the suffrage cause.

"Women of Protest" presents images of the party's broad range of tactics as well as individual portraits of organization leaders and members. The photographs range from circa 1875 to 1938, but largely date from 1913 to 1922. They document the party's push for passage and ratification of the 19th Amendment as well as its later campaign for passage of the Equal Rights Amendment, which was never ratified.

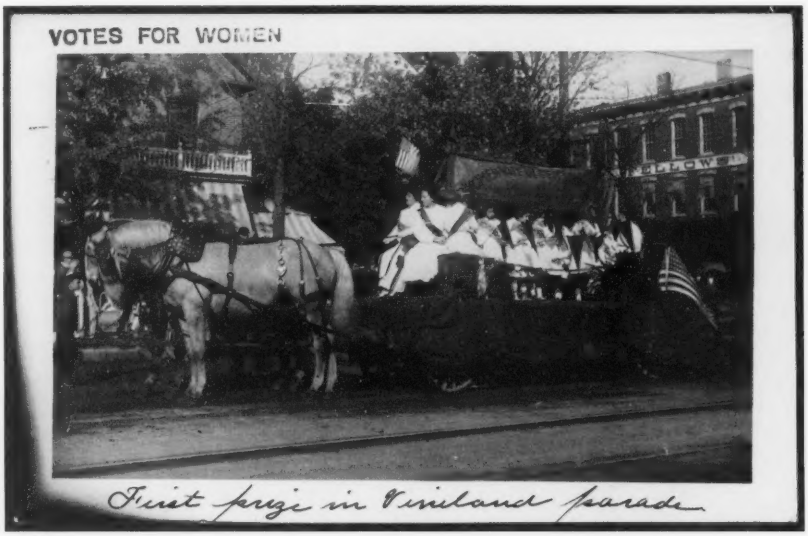
The National Woman's Party was one of the most important national suffrage organizations in the United States as well as a leading advocate for women's political, social and economic equality throughout much of the 20th century. An offshoot of the National American Woman Suffrage Association, the party was instrumental in achieving passage and ratification of the 19th Amendment, which extended suffrage to women nationally on Aug. 26, 1920.

Its leaders, Alice Paul and Lucy Burns, were schooled in the techniques and tactics of the British suffrage movement, and they instilled in the flagging American campaign an energy and militancy that was reminiscent of the early radicalism of Susan B. Anthony and Elizabeth Cady Stanton. As Woodrow Wilson assumed the presidency in 1913, the members of the National Woman's Party (then called the Con-

gressional Union for Woman Suffrage; the group changed its name in 1917) and their supporters staged a series of parades, rallies and demonstrations in the streets of the U.S. capital and throughout the United States, lobbied and petitioned state and national politicians, created tableaus and suffrage pageants and ultimately picketed the White House.

They also organized coast-to-coast automobile and train tours of suffrage speakers and were reinforced by supporters across the country, who mounted billboards on public highways, wrote suffrage slogans in chalk on sidewalks and formed caravans of automobiles sporting suffrage signs. Upon arrest for picketing in Washington in 1917, Paul, Burns and nearly 100 other women participated in jailhouse hunger strikes. These tactics were successful in generating publicity and applying pressure to elected officials.

The Records of the National Woman's Party (1891-1974) chart both this creative grassroots push toward passage and ratification of the 19th Amendment and the long campaign that followed, from 1923 forward, in favor of the Equal Rights Amendment and other issues of importance to women. ◆



In the years just prior to the establishment of universal women's sufferage in America in 1920, women's organizations united to demonstrate across America for the right to vote. Alice Paul (right), as national chairman of the Congressional Union for Woman Suffrage, played a key role in that movement. A 1914 postcard (above) to Paul from Caroline Barnes Wilson, another women's rights organizer. The Colorado branch office of the Congressional Union for Women's Suffrage, 1914 (left).

Recent Staff Appointments

FLICC, Human Resources, Finances and Visitors Services Get New Chiefs

Roberta I. Shaffer Appointed Executive Director of FLICC and FEDLINK

Charlynn Spencer Pyne

Roberta I. Shaffer has been named executive director of the Federal Library and Information Center Committee (FLICC) and the Federal Library and Information Network (FEDLINK) at the Library of Congress.

Shaffer holds degrees from Vassar College, Emory University and Tulane University. She comes to the Library from the University of Maryland at College Park, where she served as director of External Relations and Program Development in the College of Information Studies and where she developed a new master's of information management degree program.

Prior to that, Shaffer was dean of the Graduate School of Library and Information Science at the University of Texas at Austin, served as a Fulbright senior research scholar at the Tel Aviv University Faculty of Law and the Portuguese Ministry of Justice, and worked as a special assistant to the Law Librarian of Congress.

Jeffrey Page Appointed Chief Financial Officer

Jeffrey Page has been appointed chief financial officer of the Library of Congress.

Page comes to the Library of Congress from the Corporation for National and Community Service, where he served as the budget director for the past six years. As budget director he managed two large budget programs and supervised four divisions within the Office of Budget and Program Performance.

He worked for the Peace Corps from 1993 until 1998. He was appointed assistant Peace Corps director for administration in 1993. In that position, Page directed administrative and financial operations for the Peace Corps in Guinea, West Africa. From 1995 until 1996, he served as the Peace Corps country director there, managing all aspects of the program in that nation.

As senior budget analyst at the Peace Corps, he oversaw the budget planning operations for Europe, the Mediterranean and Asia, and the Africa region. As budget implementation team manager, he directed a staff of 11 and oversaw budget and financial planning for two headquarters departments and the overseas operations for the Inter-America and Pacific regions.

Fluent in Swahili, Page earned a bachelor's degree in English from the University of California at Davis.

Prior to coming to the Library, Hanratty was executive director of the Governor's Information Practices Commission in Annapolis, Md., and a professor of political science at the University of North Carolina at Greensboro.

He holds a bachelor's degree from Fordham University and master's and doctorate degrees in political science from Duke University.

Dennis Hanratty Appointed Director of Human Resources Services

Michaela McNichol

Dennis Hanratty has been appointed director of Human Resources Services (HRS).

He began his Library of Congress career in 1985 in the Federal Research Division, where he progressed from the position of analyst to unit supervisor. In 1990 he became the special assistant to the Associate Librarian for Management and assisted in the day-to-day management and direction of the Library's infrastructure units. In 1993 he was named the special assistant to the acting Associate Librarian for Science and Technology Information. During this appointment he co-authored the publication "Delivering Electronic Information in a Knowledge-Based Democracy."

In September 1993 Hanratty was appointed special assistant to the director for Human Resources and became involved in all facets of personnel and human resources' management. In 2002 he became the director of Strategic Planning and Automation for HRS and managed the Library's voluntary separation and early retirement programs and the Human Resources Information System, including major enhancements for automating, tracking and processing personnel actions, reports and processes. He also served as the HRS budget officer and manager of the LC Events Web site.

Giulia Adelfio Named Visitor Services Officer

Giulia Adelfio has been named visitor services officer for the Library.

Adelfio joined the Library's Interpretive Programs Office in 1995. As an exhibition director, her primary responsibility was to manage national and international tours of some of the Library's most important exhibitions, including "Rivers, Edens, Empires: Lewis & Clark and the Revealing of America," "The Work of Charles and Ray Eames," "Religion and the Founding of the American Republic" and "Churchill and the Great Republic."

Prior to coming to the Library, Adelfio was director of traveling exhibitions at Meridian International Center in Washington, D.C. Before that, she worked at Bethesda Travel Center, arranging tours for groups from Italy to the United States and South America.

Adelfio holds a bachelor's degree from McGill University in Montreal. ◆

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